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GO AHEAD

# How to Become a CARTOONIST



Washington School of Cartooning  
Washington, D. C.



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BY  
WASHINGTON SCHOOL OF CARTOONING  
WASHINGTON, D. C.

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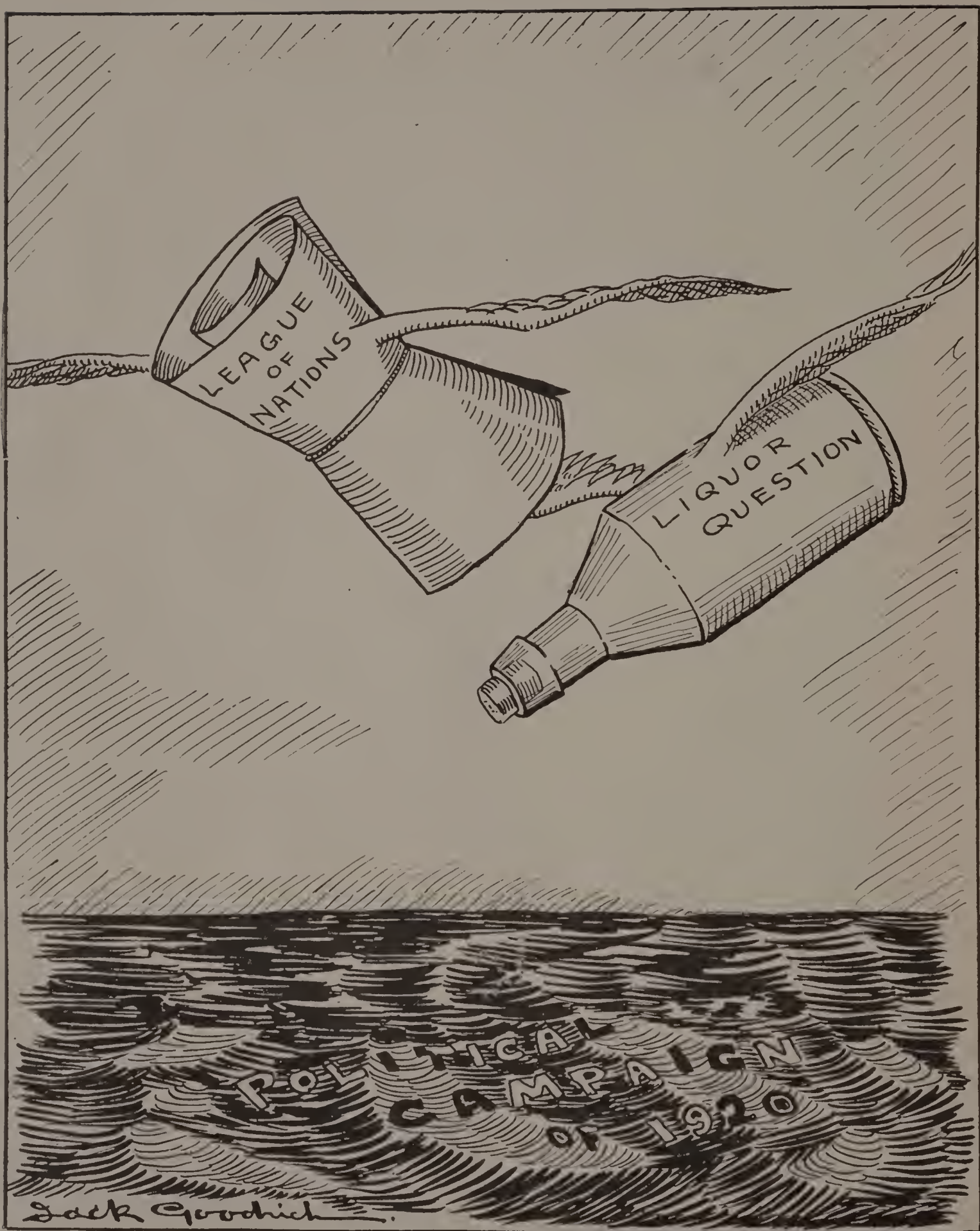
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*How to Become a*  
**CARTOONIST**



*Washington School of Cartooning*  
*Washington, D. C.*



THEY FIND NO PLACE FOR LANDING IN THESE PRESIDENTIAL WATERS



# The Man Who Stirs the World to Laughter and to Thought



WHEN Thomas Nast, the famous old pioneer of American cartooning, was offered a salary of \$10,000 a year as a cartoonist some years ago, the whole world gasped in amazement! Yet today, cartooning has become so impor-



tant that several of our headliners are credited with receiving far over \$100,000 a year, and Nast's once-great salary is now an easy possibility for any cartoonist who makes a real success of his work.

## THE CARTOONIST

IN 1884 Grover Cleveland was elected president over James Blaine. A noted political authority at that time stated that in his judgment, a single cartoon against Blaine which was circulated throughout the country, was responsible for his defeat. More recently in the World War, Germany threatened to declare war on Holland because of cartoons depicting Belgium atrocities, drawn by Louis Raemackers who was then living in Holland. These two cases illustrate the amazing power and influence of cartoons and caricatures in bringing home political issues, in swaying public opinion and in strengthening our faith in any cause. But the field of Cartooning is not lim-

ited to cartoons of a serious nature. In fact comic cartoons today make just as big a hit. The great American Public wants to laugh, to be amused all the time. The astonishing increase in comic cartoons in the past few years is but an attempt to give the public what it wants. Today "Mutt and Jeff" is read by millions of people the whole world over. Similarly hundreds of other comic strips, sport cartoons, and animated cartoons are enthusiastically followed by a cartoon-loving public. The names of the cartoonists who draw them are now as well known as the names of famous movie stars. Their salaries rank with the salaries of bank presidents.



# Why Cartooning Is a Fascinating Field

A FOURTEEN year old boy living in California who expects some day to become a famous cartoonist, was asked if he wouldn't prefer to be President than a great cartoonist. Much to the astonishment of his audience he answered "No," giving as his reason that cartoonists could "make" presidents, and Cartooning was much more fun anyway. Although he probably did not realize it this promising young Cartoonist had analyzed the profession of cartooning with extraordinary keenness.



## A Profession Filled With Pleasure and Profit

JUST outside of New York in a quaint romantic place lives one of our most popular cartoonists. There far away from the disagreeable rush and noise of the city, he hunts, plays golf and otherwise thoroughly enjoys himself. A few hours each day he spends in his comfortable home-studio in company with his "dream friends." Together they think up new stunts and new ideas which will help to swell "the boss's" already monster income.

Oftentimes it takes but a few minutes for this happy combination to think up and draw a cartoon. Yet this cartoon which was the work of but a few pleasant moments, is published by a syndicate throughout the country. Countless men and women see it and it carries them back to their childhood, recalling joyful memories long forgotten. Millions of people who have never seen this man love and respect him after seeing his work.

Because of his very human cartoons, his ideas are read, quoted and requoted the world over. The acquaintance of this great cartoonist is sought by the biggest and most interesting people in the country. Many of the leading digni-

taries visit him and his wife in their delightful home. His home life is always a picture of perfect happiness and comfort.

His work leaves him free to travel too, for no matter where he is, he can easily send on his cartoons by mail to the central office. We see him at political conventions, at the big sporting events, at all the interesting celebrations. But wherever he is, his cartoons are always his unfailing credentials, his accepted letters of introduction which make him at all times a most welcome guest.

The life of this great cartoonist is indeed filled with pleasure and profit. And the same can be found true of the great number of other successful cartoonists. Whether they work in their own home or in the department of a newspaper or magazine, they receive a splendid reward for their pleasant work. They occupy prominent positions in their home city or town. Their "six-cylinder" incomes enable them to enjoy all the luxuries of life. They all find cartooning the most lucrative, most powerful and most enjoyable of all branches of art, a profession in which they can really put their hearts.



# How Your Favorite Cartoonists Started

*Probably in no other field could you find more interesting true life stories than among the very Cartoonists whose work you admire so much*

MUTT and Jeff, Skinnay, Powerful Katrinka, Boob McNutt, Father and Maggie, Judge Rummy, and the dozens of other cartoon-characters have become bywords with all of us. But behind each one of these characters is a human mind—a regular fellow!

To many of the millions of people who follow cartoons, Briggs, "Bud" Fisher, "Rube" Goldberg, Fontaine Fox and other cartoonists are merely names associated with clever cartoons. Yet any-

one who is really interested in cartooning as a profession, will find in the lives of these now famous men inspiring stories far more fascinating than fiction—stories of ambitious young men who saw the possibilities in a fast-growing field and had the courage to change from a totally different career, stories of young cartoonists who at first did not show much promise but gradually "found themselves" and became national favorites.

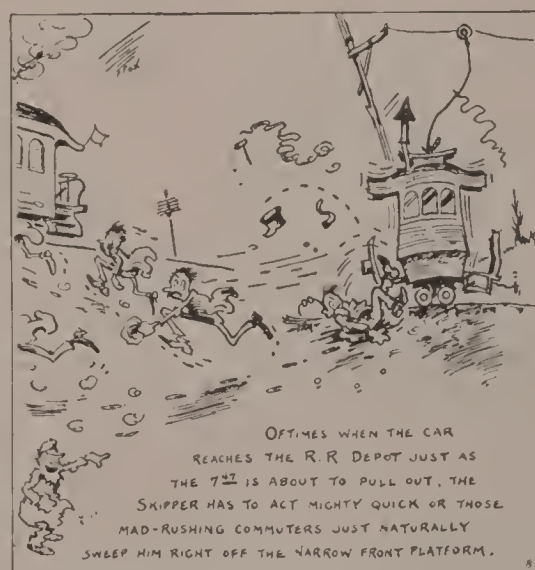
## FONTAINE FOX



*Published by Courtesy of  
Central Press Assn.*

THIS extremely popular cartoonist tells us that he had his heart set on becoming a journalist. He did not even think of becoming a cartoonist until half way through college. He was covering the races on a summer job as reporter, when some of the caricatures he submitted with his news write-ups caught the attention of the editor.

So he was given a job drawing which helped to pay his way through college. He did not however, give up his ideas of journalism until he had finished college. But since then his "Tomboy Taylor," "Terrible Tempered Mr. Bang," "Toonerville Trolley," "The Powerful Katrinka," "The Absent Minded Professor" and other comics have not only earned him a fortune, but have won for him a host of friends. His mails are today filled with letters from enthusiastic admirers telling of the great pleasure his cartoons afford them. Fontaine Fox's character "Katrinka" can be traced back to one of the negro servant girls of the old Fox home in Louisville, where this famous cartoonist was born. "Toonerville Trolley" (which has now been adopted to movie comedies) was inspired by some of the "dinky lines" which some years ago ran in "Little New York." His work is now not only syndicated all over the country, but also appears in some of our leading high-class magazines.



The Toonerville Trolley that meets all the trains

*Printed by Courtesy of  
Central Press Assn.*

## WINSOR McCAY



*Printed by Courtesy of  
International Feature Service*

IN the life of Winsor McCay the prospective cartoonist can read the story of a man who is keeping ahead of his profession. Starting as a comic artist with "Little Nemo," he is today recognized as foremost among the serious cartoonists, his cartoons appearing on the editorial pages of the New York

American and other papers throughout the country. Winsor McCay is credited with being the first cartoonist to produce an animated cartoon, and his work in this direction appears to offer as much promise as his wonderful comics and serious cartoons.

### BREAKING HIS BACK



*Printed by Courtesy of Star Company*

## GOLDBERG



*Printed by Courtesy of  
International Feature Service*

R. L. ("Rube") Goldberg believes that the engineering profession didn't lose much when he quit the mines in favor of his drawing pencil, but there are millions not only in this country but abroad who feel that they have been very much the winner because of his decision. The early experience of

this cartoon magnate is typical of the haphazard way that a large percentage of young men choose their career regardless of personal likes and dislikes. The mining engineering field was suggested to "Rube" by his father. "Rube" thought it might be a pretty good line to get into, so went off to the University of California to work for his degree. While there his cartoons in the college year book made him quite a campus idol and turned his thoughts in the direction of cartooning as a profession. However, this world famous cartoonist had actually worked in the mines before he made his final decision to follow the profession which was so close to his heart. It meant going back to a salary of only \$8 a week, but who will say it was not worth the sacrifice when we realize the enormous income which he is receiving from "Boob McNutt," "Foolish Questions," and his other cartoon gems.

### FOOLISH QUESTIONS-NO. 2,719



*Printed by Courtesy of Central Press Assn.*



## GEORGE McMANUS



*Printed by Courtesy of  
International Feature Service*

A QUARTER of a century ago, 13-year-old George McManus stood fearfully before his "schoolmarm" in St. Louis. In her hand was a drawing of a small freckled faced boy with an upturned nose. This was the first official recognition of George's work. His career since then has been marked by a series of success with his latest comic series, "Bringing Up Father" the real masterpiece of his life. McManus tells us that he got his favorite characters, Jiggs and Maggie, from a comedy which he had seen acted as a mere boy. This series has become so popular that it is even produced in distant China. McManus as a result of it, is another one of the cartoonists who is reported to have an income greater than the President.



*Printed by Courtesy of  
King Feature Service, Inc.*

## T. A. DORGAN ("TAD")



*Printed by Courtesy of  
International Feature Service*

IT is rather difficult for the vast army of fans who conscientiously follow every sporting cartoon drawn by "Tad" to realize that at one time this "Greatest Sporting Cartoonist of Them All" was a cash boy in a department store in San Francisco. Yet that is where he started. Later he advanced to a position as combination errand boy and Fashion Artist on the San Francisco Bulletin. Today his cartoons are reproduced in over 300 papers throughout the country, and he is considered as an authority in the world of sport. Tad originally drew with his right hand. He lost this and learned to draw with his left.

## "CLIFF" BERRYMAN

THE Literary Digest picked "Cliff" Berryman of the Washington Star as one of those "Cartoonists who helped win the war." It wasn't so very many years ago that "Cliff" first came to Washington from the Blue Grass country as a protege of Senator Blackburn of Kentucky. As a small boy he had caught the attention of the Senator by an effigy of him carved on a cigar box which was accidentally seen by the subject himself. Senator Blackburn became interested in the creator and secured a position for the young artist in the drafting division of the U. S. Patent office. Today "Cliff" Berryman's name occupies a position pretty well up towards the front in the "Who's Who" list.



WILL IT COME TO THIS

## "CLIFF" STERRETT



*Printed by Courtesy of  
International Feature Service*

WHILE barely out of his teens, "Cliff" came from Minnesota to New York, country bred and filled with ambition to become an artist. He landed on the art staff of the New York Herald where he spent two years drawing pictures of fires, accidents, suicides, murders, weddings, noted people—all the things which are the lot of a newspaper assignment artist. He began to dip into the comic cartoon field, first trying "When A Man Is Married," "Before And After" and others. When his "Polly and Her Pals" appeared he leaped into prominence and has held that position to date.



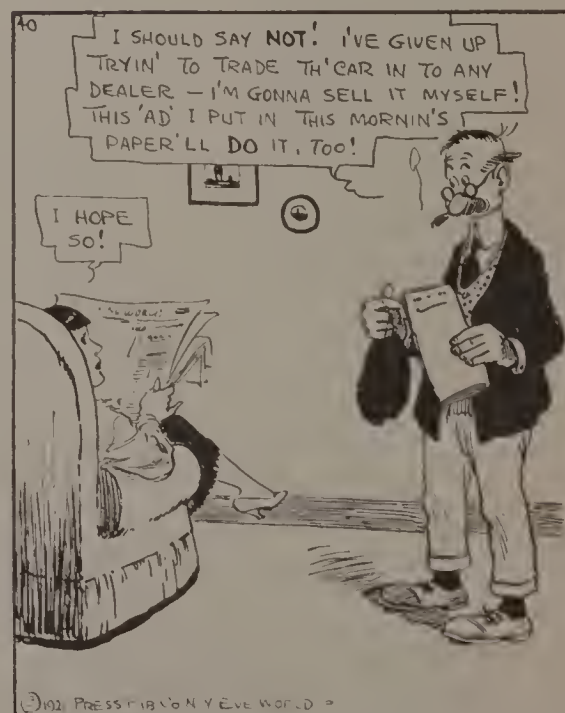
*Printed by Courtesy of  
Newspaper Feature Service, Inc.*

## "VIC"



IT is a strange coincidence to note just how many of our famous cartoonists the Golden State has produced. Victor C. Forsythe ("Vic") is one more favored son of California having been born near Los Angeles. "Vic" started his active art work while still in Harvard Military

School in Los Angeles. His funds being low, he would have been forced to leave school had he not discovered that his drawing pencil could bring him enough money on the side to put him through. When he did leave military school, his first full time job was with the Los Angeles Examiner. Shortly after this he came to New York where he first worked on the Evening Journal and then with the Evening World, where his cartoons are appearing now. "Vic's" first comic strip was "Flooeey the Fan," a baseball series. He later created "Axel" the Swede "White Hope." Today his "Joe's Car" is acknowledged as one of the most popular of all the famous comic strips. "Vic" tells us that most of his ideas for this series come from his own experiences and his friends' troubles with their cars.





# Why Cartoonists are in Constant Demand

PEOPLE can see cartoons who cannot or have not the time to read. They are in a language which anyone at all can understand. In a flash they can drive home the most important and most complicated messages. For this reason a single cartoon or comic drawing can have more influence and can bring more real enjoyment than a dozen sermons, speeches or stories.

Even the most conservative publications now appreciate the new important position of the cartoon. That is why today cartoons are found on the editorial and sporting pages of papers that never before had them, and that is why we find more and more space being devoted to the comic sections of thousands of papers.



## Thousands of High-Salaried Positions Call For Trained Cartoonists

NEVER before has there been such a great demand for cartoons of every sort. From every section of the country comes the demand for men capable of producing them—not only from Newspapers, but from Weeklies, Magazines, Manufacturers, Advertisers, Moving Picture Corporations, and countless other sources. There are over 50,000 publications in this country alone and almost all of these are using cartoons in some form or other.

But enough trained cartoonists cannot be found to handle this tremendous demand for cartoons. The amazing increased demand for this kind of art is but a recent development—in fact it has occurred almost overnight. So sudden has it been that it has found the supply of competent cartoonists conspicuously lacking. Who could have foretold the sensational growth of cartooning? Few

did, so few prepared themselves for this monster-salary profession. The result is that today scores of positions that would pay splendid salaries go begging for want of trained men to handle them.

Every indication points to even greater demand for cartoons in the future. There is a growing use of cartoons in high-class magazines. Advertisers use them. They are playing an important part in education. Already we can read a "Cartoon History of the War"; the lives of great statesmen are recorded by cartoons; political campaigns are traced in cartoons. Cartooning is being adopted to the screen. In animated cartoons alone is a big future for the cartoonist. Each year broadens its scope and increases the opportunities for those who are in it. Who can prophesy what the limit will be in this fast-growing high-salary field?

# How You Can Become a Good Cartoonist

*Even if you do not show a marked ability in Cartooning now, it does not mean that you cannot become a success in this wonderful profession.*

THOUSANDS who are right now working at routine uninteresting jobs really have great latent ability for cartooning without realizing it. Thousands of people who enjoy looking at cartoons and have an honest liking for drawing could make successes in this fascinating field if they only had a chance. But many of these people still believe in the old theory that Cartoonists are "born," that they must have some fanciful "gift" which marks them from childhood for this profession. They are discouraged by their first attempts at cartooning. They do not realize that many of our biggest cartoonists met with the same discouragements before they made their mark.

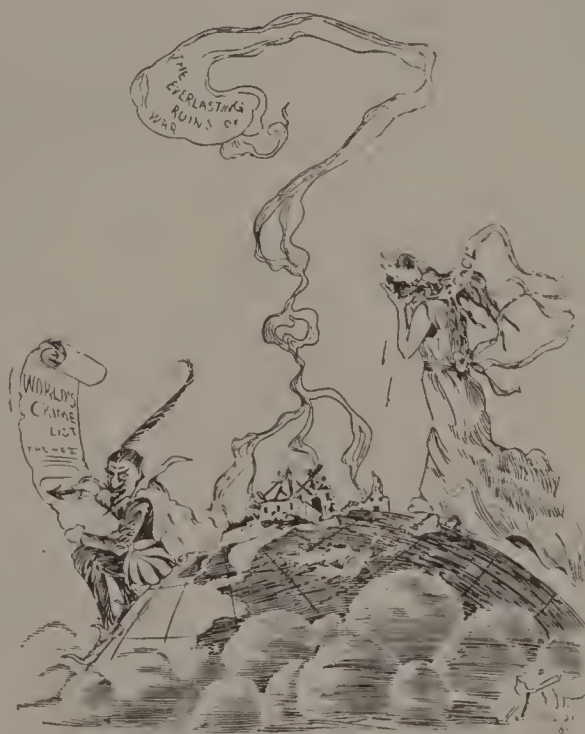
Briggs says that as a boy he does not remember that he drew more or had any more thought of going into art than the average boy. He had no clearcut idea just what he would go into, and drifted into cartooning more because it was the path of least resistance than because of any careful choice. His first job in St. Louis paid him only a small salary. He did not show any marked signs of greatness until he went to Chicago and began to draw "Days of Real Sport."

Rube Goldberg had actually worked in a mine as a mining engineer before he started in as a cartoonist. Even when he came East to New York, he tells us,

"I recall with a feeling of pride that I was shown out of seven newspaper offices before I landed a job on the Mail."

"Tad's" first job only paid him a small salary and even at that he says that he was fired after a short while. Fontaine Fox was scheduled to be a journalist, Gene Byrnes was a salesman before he went into cartooning.

These few examples illustrate the fact that even our top-notch cartoonists were not always famous and did not show astonishing ability when they started. In those days there were no schools especially designed and equipped to teach cartooning. Most of these men, without special education or training, had to plug out their own methods and learn the little secrets of



cartooning in the hard school of experience. How much faster would their progress have been if they could have had the benefit of the instruction of such a successful school as the Washington School of Cartooning—a method which places at the students fingertips the secrets of cartooning that took years of experience of great cartoonists to discover.

## No Unusual "Talent" Needed

WITH the Washington School of Cartooning method, no unusual "Talent" or education is necessary. It is not even necessary for you to have ever tried cartooning before. If you have



had experience in this field, it will help you to complete the training more quickly. But this method starts at the very beginning and takes you through the complete course covering every phase of cartooning. You learn to draw at

home in your spare moments—not amateurish cartoons but the cartoons which are in big demand, cartoons that can bring you big money and can help to make a name for you too.

## No Matter What You Are Now Doing

**W**HY shouldn't you cash in on the ever-increasing popularity of cartoons? Regardless of what you are doing now you can easily prepare yourself for this fascinating field. Remember that many of our highest-paid cartoonists never had even a grammar school education. They came from every line of work. Yet today they occupy enviable positions of prominence and earn more now for a few minutes work than they formerly earned in a month.



### From the Farm --

There is always a big demand for cartoonists familiar with the country to draw cartoons in farm journals, country weeklies and agricultural publications. On city papers and magazines too, cartoons portraying country scenes are likewise always in high favor.

### From the Office --

Ambitious men, realizing the limitations of the average uninteresting office job, are finding in the fast-growing field of cartooning a career which they believe is ideally suited to them—a high-paying profession free from the drudgery and routine of their old jobs.



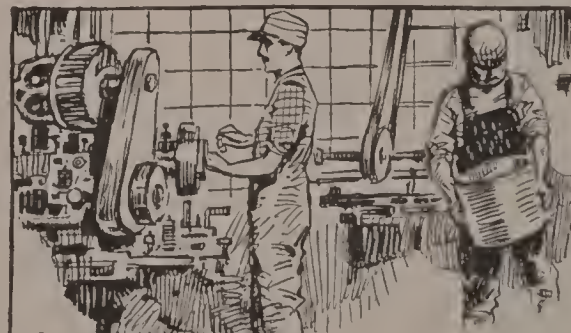
### From the School --

Students in schools and colleges are now realizing the advantages of studying cartooning on the side. Cartoons in school publications win them popularity, while work sold outside brings them welcome money and paves the way for great success when they finish school.



### From the Factory --

Men dissatisfied with the long hours and hard work in shops are finding in cartooning a field with unlimited opportunities. They enjoy the freedom of the cartoonist life, his congenial working surroundings, and the dignity and prestige of his high-salaried position.



# Release the "Talent" In Your Pencil

WHERE in the whole world can you find another field which pays such splendid salaries for such pleasant work? Where can you find a profession so full of promise which you can enter so easily? Just think how long it takes to qualify for any trade, or to become a teacher, lawyer, etc. Yet it is estimated that the average weekly salary of these men is less than \$35—an amount which one good cartoon can easily bring.

Never before have the opportunities in cartooning been so many so varied so remunerative as today. In every branch of cartooning properly trained men are eagerly sought. The competent cartoonist does not have to hunt for a position today. High-salaried positions are everywhere seeking him.

Here indeed is a field full of promise for you—a new uncrowded fast-growing field in which you can find unlimited opportunity for "making good." Here is

a profession which you can put your heart into, where work is as pleasant as a fascinating game, yet brings you more money than you ever dreamed possible.

No matter what your past experience has been, no matter how much education you have had, you can now enter this wonderful field of cartooning. If you like to draw, if you are interested in human nature, if you have an honest determination to become a cartoonist, regardless of your present ability you will quickly learn to produce good cartoons with the help of the wonderful method of teaching used by the Washington School of Cartooning.

You can enjoy the thrill of creation, the pleasure of seeing your own ideas and work in print. You will be surprised at your own newly discovered "talent," and how easy it really is to work up cartoon ideas which make such a big hit. Almost before you realize it, you will be drawing cartoons that sell!

## You Can Quickly Learn How to Originate

IF you plan on becoming a cartoonist, you will want to be a good cartoonist. It is quite apparent then that you must be able to work absolutely independently—you must not only draw your cartoons but must think up your ideas. The Washington School of Cartooning appreciates the

value of originality in developing cartoonists. In our course, we therefore put special stress on this important point.

Our lessons are full of life. They are interesting and fascinating. We do not send you a mass of





cartoons to be copied. We teach you to make your own pictures. We suggest ways in which you can find cartoon-ideas from the simplest everyday incidents of your life, from newspaper notices, from domestic events, from holidays and countless other sources. You are taught to recognize cartoon possibilities in almost every conceivable thing about you.

Look over any cartoon drawn by a prominent cartoonist. Analyze it carefully. You will be surprised at how simple the whole cartoon is. The idea upon which it is based is usually quite simple. The actual drawing of it is hardly a dif-

ficult work of art. Cartooning power rests in the knack of choosing the proper simple ideas, and working them up in a way which will best get the idea over.

Under our method you quickly acquire this knack of thinking up striking cartoon ideas and of drawing them so that they will "Ring the Bell." You learn the tricks which famous cartoonists use in preparing their work—the little secrets which make their work so easy for them. With this help you will be amazed at your progress. Soon you will be producing cartoons which you never thought could come from your pencil.

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## New Easy Way Makes Cartooning Simple to Learn

THE study of cartooning is entirely different from the study of medicine, business or any other subject. Cartooning is strictly individual. You your-

self must conceive the idea for your cartoon. It is you alone who determines the manner of expressing that idea in a cartoon, and the actual mechanical execution will be characteristic of your own peculiar style. Class work or group study under these conditions is practically impossible.

That is why learning cartooning adapts itself so ideally to the Washington School of Cartooning home-study method. If you join a cartooning class, one overworked instructor must supervise at least several students. Absolute quietness so necessary when you are learning to originate ideas, would be practically impossible. The instructor

*Our Wonderful new method of teaching cartooning enables you to master this fascinating profession in the comfort and quietness of your own home. You need not even give up your present work while studying—just a few hours each week of your spare time is enough.*

cannot give you his undivided attention. Possibly just at the time when you want him to look over your work, he may be busy with some other student.

You might not care to interrupt to ask a question upon which the understanding of an important principle might depend. The result is that often young cartoonists finish their training without ever having learned the fundamental points vital to the understanding of Cartooning.

Under the Washington School of Cartooning Method, you learn in the comfort and quietness of your own home. Your instructions are always before you. You can always refer back to some forgotten point. Everything is written so that you can follow instructions with the least possible effort. So simple is the instruction that school boys have act-

ually followed the instructions without help from anyone.

Your work when completed is sent by mail to us. Under our individual instruction method, which is explained in detail a few pages on, each drawing receives the undivided attention of an ex-

pert. Every question which occurs to you no matter how trivial, is carefully answered. Every point that you do not understand must be cleared up before you go on. We insist on you understanding every point in the course before you complete it.

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## Actual Pleasure Learning at Home

THE study of cartooning with this method is not drudgery—you enjoy it! It is just like a fascinating game. One minute you think up some funny idea, or some serious point and soon you see it living before you. We let you think up your own cartoons with the help of our instructions and suggestions. There in your improvised home-studio you can use all your interesting acquaintances, the people you see every day, the scenes of your own life and embody them in cartoons. There you can find an artistic expression for your own moods, your own opinions and your own thoughts. As you progress with your work, it will be interesting to look back over your first attempts and compare them with the finished work which you then produce so easily. Each succeeding week's work will tell its own story of rapid advancement and the approach to real salable work.



BY WILL H. CHANDLEE

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## World Famous Artist is Your Instructor

THE effectiveness of any training in Cartooning depends to a large extent upon the author of the course. If it is written by a theorist, it will probably be a failure because it does not prepare you directly for practical cartooning. On the other hand a course may be written by a great cartoonist and still be a failure, because he has not that knack of being able to impart to others what he knows himself—that intangible ability that marks the successful teacher.

In Will H. Chandlee, the principal author of the Washington School of Cartooning course, you have the happy combination of a great Artist-Teacher. Mr.

Chandlee has himself had years and years of successful experience in every branch of cartooning. He knows practical cartooning first-hand. He understands what kind of material the publishers want and will pay the most money for. He understands the little “ins” and “outs” of marketing work and of securing positions as cartoonists. He personally has been instrumental in securing positions for many young cartoonists, and numbers among his personal acquaintances a vast number of prominent publishers and syndicate heads.

Mr. Chandlee's experience as an art teacher is equally practical. The car-



toonists he has trained are on leading papers in every section of the country. His pupils draw for many of the biggest and most noted magazines. The very work you now admire may be that of some of his many successful students.

As a result of this experience Mr. Chandlee is in a position to know just what parts of cartooning the beginner finds difficult—the little confusing points which usually act as a stumbling block to the student-cartoonist. He knows too the best way to present principles and practice so that the student can most

easily and surely master every point. In the Washington School of Cartooning, this great Cartoonist-Teacher has incorporated the result of his years of diversified training and experience. The method which he has developed is original and right to the point. It is a method which most easily gets over to the student the important principles of cartooning and most quickly develops practical skill. It is a system which has proven its effectiveness in hundreds of cases already and will enable you also to quickly master this fascinating study.

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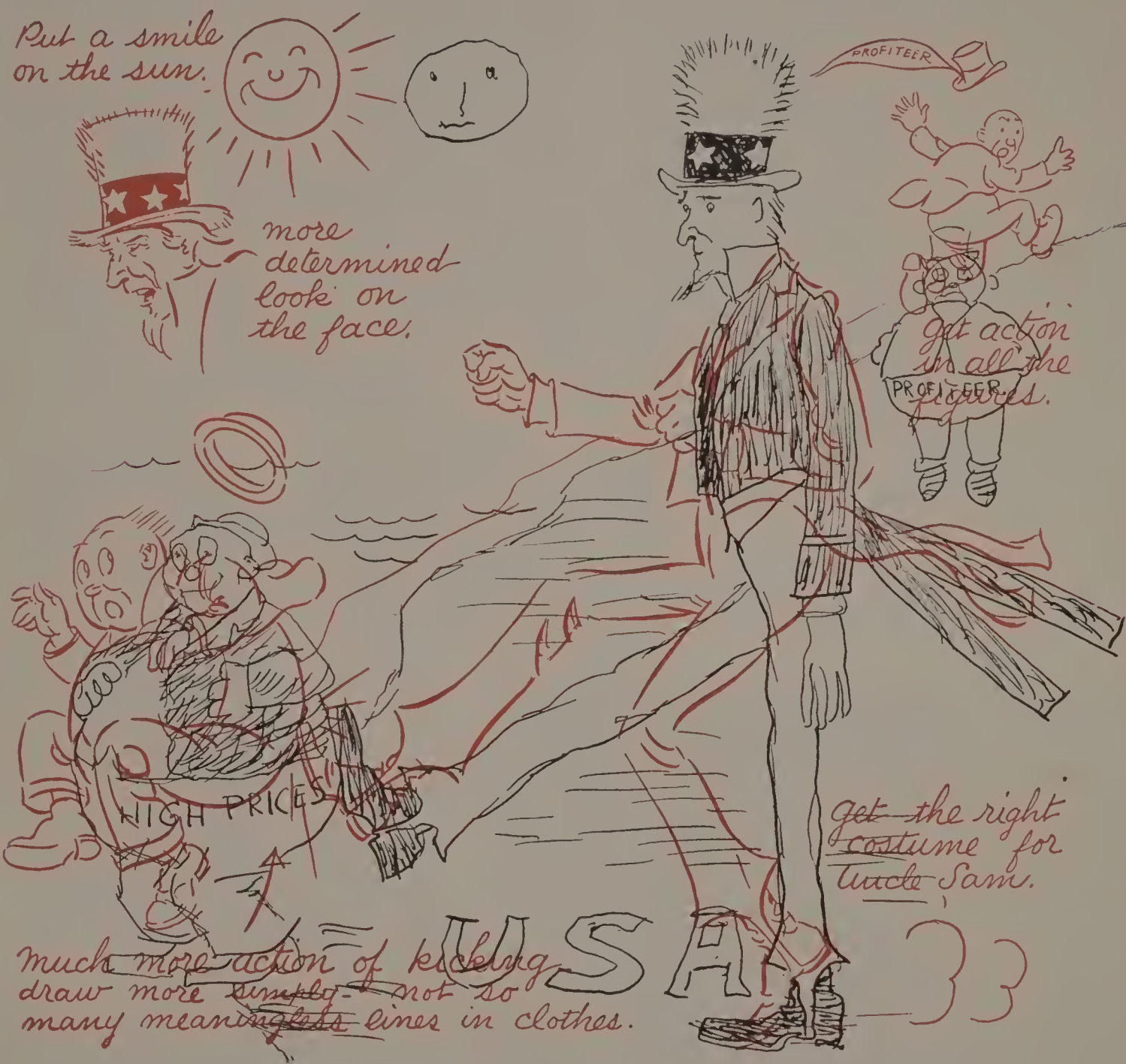
## Will H. Chandlee—and His Experience

OUR director, Mr. Will H. Chandlee, has made art a life study. He began the study of drawing in 1877 at the age of twelve years, and launched on his professional career in 1883 when he was commissioned to make a series of drawings for



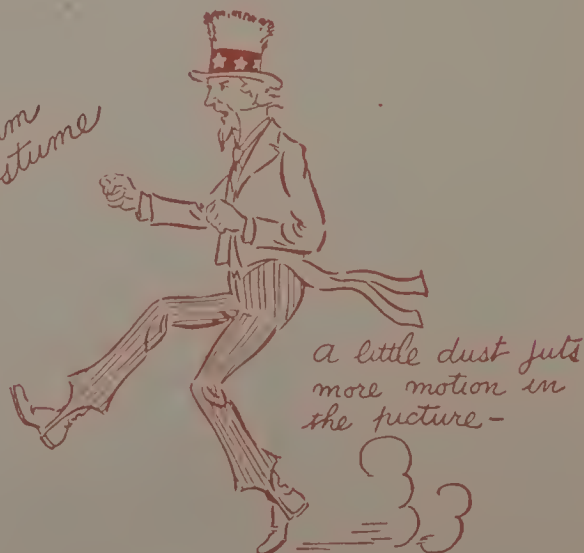
the government. In 1884 he made drawings for the N. Y. Graphic, the first illustrated daily newspaper in this country. In 1885 he was appointed chief illustrator of the U. S. National Museum and the Smithsonian Institution. He left this position in 1892 to become the Art Director of the Washington Star. Since then he has made over forty thousand sketches not only for the Star but for such papers as the New York World, New York Herald, London Times, Philadelphia North American, Boston Globe, St. Louis Globe Democrat, the Brooklyn Eagle and for such magazines as Harpers, Pearsons, Illustrated American, etc. Mr. Chandlee is in addition now recognized as one of the foremost educators of the country.

# Our Method—Just As If This Famo



THE sketch above illustrates how a student's work is corrected. The cartoon in faint lines is the original. The corrected work is drawn in red lines RIGHT OVER THE ORIGINAL. Note how clearly every flaw in the student's work can be brought out by this method. Just imagine how great an improvement your work would show after just one of these corrections. Then think of the rapid progress when each of your lessons is handled in the same way.

This is more like Uncle Sam as to costume





# as Artist Stood Over Your Shoulder

JUST suppose someone told you a great cartoonist had agreed to come regularly to your home, and to give his undivided attention training you to become a cartoonist. What would you think? Wouldn't you believe that you were indeed most fortunate to be able to receive such attention. Wouldn't you feel pretty confident that within a short time your work would be appearing before the public.

Yet our wonderful method amounts practically to that. Your lessons, sent regularly to you by mail, have been prepared by a famous cartoonist who has had experience in every branch of cartooning. In these lessons he has embodied his own experience and the priceless experience of other famous cartoonists. With each lesson there are charts and

plates which make every point of instruction the last word in clearness. It is in fact just as if this famous artist himself stood over you guiding your hand, suggesting ideas to your mind.

When you have completed your lesson, the help we give you has only been started. For your finished work, mailed to us, receives the careful attention of a great cartoonist who goes over your entire drawing, picking out little flaws in technique, mistakes in the idea itself—all the small errors which keep it from being a high-class cartoon. It is again just as if this cartoonist himself stood at your elbow with his blue pencil tracing over your work, criticizing, offering constructive suggestions, giving you the wonderful help which the young cartoonist needs.

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## Learn at Home Thoroughly in Half Usual Time

LOOK carefully at the corrected cartoon printed on the opposite page. You will be instantly impressed by how much you can learn from one single corrected lesson. Just think how much explaining would be necessary to cover all the points by any other method. Here, at one glance you realize your errors and can see what is the correct way. Not only that, but a mistake corrected in this way impresses you deeply. You cannot forget it again, so it is doubly effective.

The ease with which you learn by this method will astound you. You are hardly conscious of any "grind." Each lesson is as enjoyable as a favorite game. You look forward to every new lesson. And after it is completed you are overjoyed at the improvement which it shows over your previous work.

You will be amazed at your rapid progress under this system. Even if you have already had experience in cartooning or other branches of art, your improvement with the help of this method will be a pleasant surprise for you. But if you start in with no knowledge of art at all, your progress will be most marked. Starting with the poorest attempts at a cartoon, you will quickly learn to draw the kind of work which is characteristic of the expert cartoonist.

Although your advancement is astonishingly rapid, do not think it is not thorough. Your training is in no way a "shortcut." Our lessons cover the entire field. We start you at the simple fundamentals. You learn the elementary principles and then progress by easy stages, until you thoroughly understand the whole subject.

# Covers Every Phase of Cartooning, Comic Art and Caricature

SOON WILL BE A GLORIOUS TIME

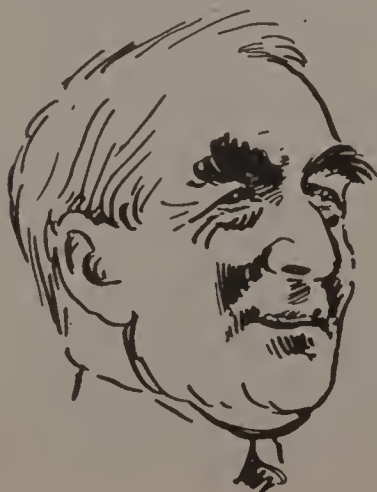


NEVER before have the opportunities in Cartooning been so varied. Never has its scope been so broad. On the serious side of cartooning we have political, seasonal, holiday, war, religious and countless other types of cartoons. Caricature—the drawing of anyone with his predominant characteristics exaggerated—offers a splendid field in itself. In the comic cartoon there is no limit to the classification. Comic strips for newspapers alone present an almost limitless

field for the cartoonist. Animated cartoons—a series of cartoons photographed and adapted to the movie screen—is a new branch of cartooning which shows promise of playing an important part in every movie program. There is right now a crying demand for cartoonists to handle this work. And these by no means drain the wonderful opportunities which are open to anyone who is a trained cartoonist.

## Our Course All-Inclusive

THE course of training of the Washington School of Cartooning is as complete and up-to-date as human power can make possible. It covers every branch of cartooning with a thoroughness which makes it impossible to finish without understanding every vital principle. It takes you right from the very groundwork of cartooning up to the accomplished reality. Here is a bare outline of the course which will give you a faint idea of its completeness.



Hand training, Eye training, Memory training, Pen drawing, Lead pencil drawing, Litho-pencil drawing, Brush drawing, Quick sketching, Animal Drawing, Drawing of the human figure, Cartooning, How to get ideas, Comic drawing, Action, Caricature, Exaggeration, Likeness and Expression, Quick methods for enlarging, Proportion, Drapery drawing, Drawing of trees, rocks, clouds, grass, water, etc., Perspective, Composition and Arrangement. The duties of a cartoonist and how he does his work. How drawings are engraved and printed. Hints and helps for daily practice and study. Chalk talks.



# 5 Easy Steps—and Then You Become a Cartoonist

**H**AVE you ever watched a cartoonist draw? A short line here. Another there. A few simple curves. A splash of shading. And there you have a finished masterpiece—a cartoon that will either make you laugh or think seriously, an interesting sketch which tells a complete story at a glance. It looked so easy, and it was easy for him because he knew how. He knew which lines to use and how to combine them. He understood all the secrets of exaggeration, the little essential tricks about action, the vital principles of perspective, proportion and the countless other points which go to make up a cartoonist's vast treasury of knowledge—the very information which you learn when you take up cartooning with the Washington School of Cartooning.

- 1— You start with straight lines and curves
- 2— Then you learn how to put them together
- 3— Now you are drawing simple cartoons
- 4— Action, exaggeration, expression, perspective, arrangement and all the rest follow in their natural order.
- 5— Until almost before you realize it you are drawing the cartoons which are in such big demand and for which such big money is paid.

---

## We Teach You To Draw Pictures That Sell

**M**ILLIONS and millions of dollars are spent each year for all kinds of cartoons. Cartoonists, “freelancing” (working independently) in their own homes or working for a newspaper, magazine, advertising agency, movie corporation, cartoon syndicate or under any other head, make almost unbelievable salaries. Splendid fees are paid even for individual cartoons. No matter how the cartoonist markets his work, he finds a wonderful opportunity to make big money.

The Washington School of Cartooning training fits ideally into this big money situation. In training students to become cartoonists, we have one very definite aim—to teach them to draw car-

toons that have a money value. Our whole working organization is selected with that one idea in mind. The lessons themselves have been written by a world famous artist who is a great success as a practical cartoonist. Your work receives the individual attention of a practical expert—one who is in close touch with the pulse of the cartooning market and knows just what kind of work sells most easily and brings the most money. And when you have finished your training you have the benefit of our practical Employment and Consultation Bureau which helps you when you are actually in the field itself.

Do not think, however, that in the interest of practical cartooning, the neces-

sary theory of artistic background is sacrificed. Special efforts have been given to balance the training so that it will be at the same time practical and yet broad enough. With such a practical

balanced course, within a surprisingly short time you will find that you have become proficient and that your work is of such a quality that it can bring you the welcome financial reward.

---

## How Students Earn While They Learn

**B**UT students of our method do not have to wait until they are through with the course before making it pay. A large percentage sell some of their work before completing the course—in fact we encourage this policy. Many have paid for their course many times over even before they have finished it. Here are a few extracts from letters from our students which illustrate how they earn while they learn.



---

### In Two Weeks Earned More Than Entire Cost of Course

Dear Mr. Chandlee:

I have been busy during the summer vacation. In two weeks I earned more than I paid for the entire course. I am now only seventeen and am having all the art work I can do in my spare time after school hours. I am more than pleased with the training I received and am certain that anyone whether he has talent or not cannot fail to make rapid progress under your instruction.

Otho Bazil Blake,  
Old Town, Maine.

**T**HIS IS NOT—  
PROHIBITION ITS THE  
HEAT

---

### COULDN'T BEGIN TO TELL HOW PLEASED

Dear Mr. Chandlee:

I am sending you with this letter my last lesson of the course. I have drawn several cartoons for a local paper and am receiving orders for illustrations. I couldn't begin to tell you how pleased I have been with your method of correction. I certainly have had a good teacher and have learned much.

Rupert Bernard Hartman,  
So. Glenn Falls, N. Y.



# CLERGYMAN SAYS BEST INVESTMENT EVER MADE

Dear Sirs:

I enclose herewith my 27th lesson in your Art Course. I want to say that the money I have invested with you I consider the best investment I ever made. Being a minister I conduct a mid-week prayer meeting, and your course has helped me in preparing chalk talks for these occasions. I have originated dozens of chalk talks. I am thinking seriously of having them put into book form for the public. Also I have sent in drawings to our church weekly. All of them were accepted and published. This weekly gets before 350,000 people weekly. The last one I sent in they wrote and told me they were going to put it on the cover page. I aim to be a religious cartoonist in connection with my pastoral work.

Paul E. Holdcraft,  
Keedysville, Md.

## Earned As High As \$25 a Week

Dear Mr. Chandlee:

I really enjoy your course and will try to keep regular lessons coming now. I have earned from \$25 a month to \$25 a week the last few months.

Adolph Heikkila,  
Red Lodge, Montana.

## Pleased With Progress

Dear Sir:

I am pleased with my progress in your school. I have sold drawings at a fair price and have more to draw now than I can get time for.

Harry Hininger,  
Greensburg, Pa.

## Made Quite a Bit

Dear Sir:

I am only on my twelfth lesson now but I have already done several jobs. I am kept busy now filling out orders. You may be sure I will succeed as I have quite a bit already.

John Unruh,  
Buhler, Kansas.

## Makes Big Money

Dear Mr. Chandlee:

I haven't been able to send in any lessons for the past two weeks for I have landed a job cartooning. I'm drawing a comic strip every night and I'm making big money too. It also does me a lot of good to see my drawing reproduced. I've landed quite a few jobs around town too, since people have found out what I can do. I made some letterheads and also some titles for stories in the newspapers.

Am sending you some of my cartoons, so you can see what kind of work I am putting out. I realize that your course is THE COURSE.

T. W. Pritchard.



UNEMPLOYMENT

# Just a Few of The Successful Students of This Method

Frank Godwin-----New York City and Philadelphia, Pa.	Falstaff Harris-----Brooklyn, N. Y.
North Stuart-----Philadelphia, Pa.	Kathryne Harper-----Tallahassee, Fla.
J. Baldwin Burwell-----Staunton, Va.	I. Wayne Hughes----Washington, N. C.
Herbert J. Murray----Washington, D. C.	Miss Edith Wyer-----Auburn, N. Y.
N. E. Confer-----Johnstown, Pa.	Jake Moranz-----Youngstown, Ohio
Walter A. Braunn-----Philadelphia, Pa.	Axel Enroth-----New York, N. Y.
Chas. E. Hoover-----New York, N. Y.	Miss E. B. Dagobert_Nevada City, Calif.
M. G. Major-----Washington, D. C.	J. Bujol-----Orange, Texas.
H. C. Burge-----Jackson, Miss.	Anton Jirik-----Chicago, Ill.
Granville M. Read----New York, N. Y.	S. Lian Dunne__Yorkton, Sask. Canada.
Miss Eloise Vialiant___New York, N. Y.	G. Milne, Jr.-----Bethlehem, Pa.
Miss Marcella Smith-----Norfolk, Va.	Geo. Schoonover-----Lyons, N. Y.
Hudson Dougherty----New York, N. Y.	A. W. Brenizer-----Hamilton, Ohio.
B. C. Gilman-----Summitville, Ind.	A. B. Fleming-----Newark, N. J.
Ferman Martin-----Memphis, Texas.	T. W. Pritchard-----Charlotte, N. C.
R. S. Maynard-----Ottawa, Canada	E. T. Pollard-----Richmond, Va.
John M. Goodrich-----Baltimore, Md.	Harry Dilno-----Kalamazoo, Mich.
J. A. Bywater-----Salt Lake City, Utah	James Smith-----Marcus Hook, Pa.
Miss Louise Rochon___New York, N. Y.	Joy Kimes Benton----Burlington, N. C.
Wynn Holcomb-----New York, N. Y.	Ralph Pekar-----Columbus, Ga.
	Franklin Beda-----Cleveland, Ohio.
	Greenly D. Jones----Mount Airy, N. C.



# What a Now-Famous Graduate of Mr. Chandlee's Method Says:

*Note—The letter printed here is a copy of a letter which "Ike Hughes" sent to a prospective student, who wrote to him requesting information about our method.*

Dear Miss———:

The best I can say for this school is that I thought I could draw some eight years ago, and on this assumption proceeded to Washington, D. C., to set the world afire. Art editors and others refused to become markedly enthusiastic about what I could do, so I eventually drifted around to the Washington School to see what was the matter. The matter was that I could not draw. I can now. Without the instruction of Mr. Chandlee it is my belief that I still would be unable to produce salable work. Have been employed by the Raleigh, N. C., News and Observer during the sessions of the N. C. Legislature for the past four years, which is the only period during which they can offer me enough money. The rest of the time I free lance. If you want conscientious instruction from a man who knows commercial drawing and who takes a real personal interest in one who WANTS to draw and shows it by their work, my experience justifies me in saying that Mr. Chandlee will teach you to draw whether you have any great natural ability or not.

Have not seen all of the correspondence courses, but of those I have seen, W. S. C. is the most complete for one tackling the game from the commercial angle.

Yours very truly,  
(Signed) "Ike Hughes."

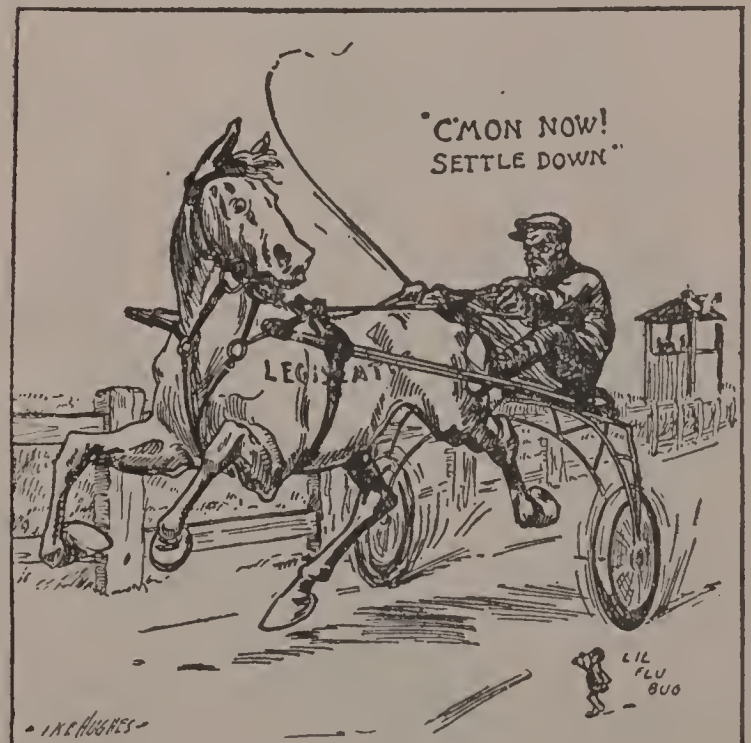
Note: The following extract from the Raleigh News and Observer will tell you about the work of this great cartoonist.

## AN EXCLUSIVE FEATURE

In announcing the addition of Cartoonist Hughes to its staff for the session of the Legislature, the News and Observer feels that it has secured a distinctive attraction for the reading public. The cartoons of Ike Hughes are already favorably known to readers of this paper, most of whom recall his clever work during the 1917 session of the General Assembly. When the state Naval Militia was drafted into Federal service soon after the declaration of war, Mr. Hughes went in line of service of the navy and has just been released from duty and assigned to the reserves.

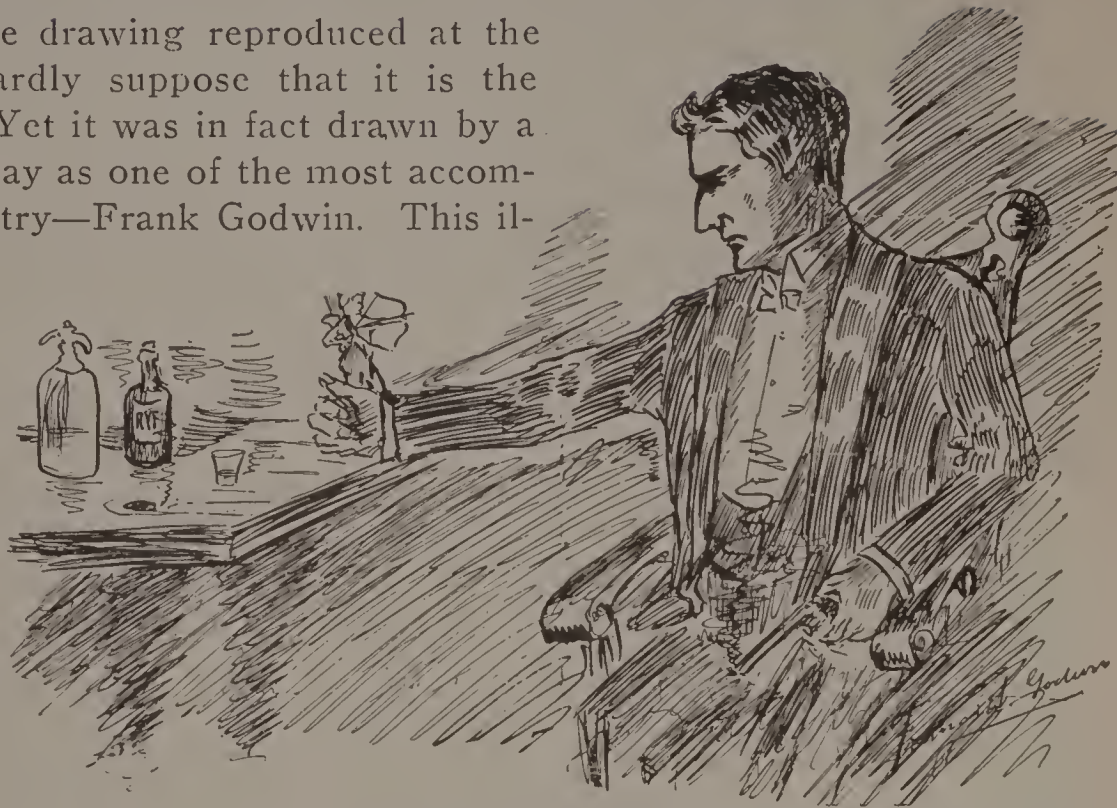
His cartoons will appear exclusively in the News and Observer. In addition to pen pictures of the problems and workings of both houses of the General Assembly, he will do thumb-nail sketches of different members from time to time. The News and Observer congratulates itself on having secured the services of Mr. Hughes and commends his work to its friends. His first cartoon will appear tomorrow.

## NOT GOING SMOOTHLY YET



# Can You Draw As Well As This?

WHEN you look at the drawing reproduced at the right, you would hardly suppose that it is the work of a famous artist. Yet it was in fact drawn by a man who is recognized today as one of the most accomplished artists in this country—Frank Godwin. This illustration is but one more evidence of the fact that no matter how poorly the student may draw, the proper instruction and training can bring out all the latent talent which he possesses, and can develop for him skill which in many cases is truly startling even to the student himself.



—Drawn by Frank Godwin Before Beginning Studies

## WHAT FRANK GODWIN DOES TODAY

Dear Mr. Chandlee:

I shall never cease to be grateful for the foundation which you and your school gave me, for I feel that my present success is due in a large measure to your wonderful method of instruction.

Frank Godwin.



The above letter speaks for itself. Frank Godwin now has studios in both Philadelphia and New York. He ranks far up towards the top of the list of commercial artists. He draws covers for Ladies Home Journal, illustrates for many of the other leading magazines, has drawn special sketches for the New York World and other papers. Like so many other famous artists, Frank Godwin has also entered the field of advertising. Some of his prominent work in this field being illustrations for the advertising of a well-known hosiery.

The services and friendship of this great artist is sought no matter where he goes. His work is known and recognized both inside the profession and by the critical public. To compare this work today with his first attempts should be the source of untold encouragement to the beginner.



# What This Famous Cartoonist Says

There are indeed few in our National Capitol who are worth knowing who do not know "Cliff" Berryman of the Washington Evening Star. This famous cartoonist is probably intimately acquainted with more prominent public men than any other cartoonist in the country. The walls of his work room are filled with auto-graphed photographs of Presidents, Diplomats and leading Statesmen.

"Cliff" was the originator of the famous Roosevelt "Teddy" and because of that was a close friend of President Roosevelt up to the time of his death. He also was a frequent guest of President Wilson and is in close contact with our present President.

This great cartoonist is thoroughly familiar with our school and its method of instruction. His hearty recommendation of the Washington School of Cartooning to many of his friends who expect to become cartoonist gives you sufficient idea of what he thinks of its effectiveness in training young cartoonists.



MR. BERRYMAN

*My dear "Chan" -*

*I am surely glad to see your school making such healthy progress. More power to it!*

*Quite frequently I get favorable reports from many of those whom I have recommended to your class rooms.*

*With best wishes for your continued success, believe me*

*Yours sincerely*  
*Ch. Berryman*

# RESULTS ARE THE BEST

## READ WHAT THESE

*A cartooning school may have an A-1 course, and its method of instructing might be perfect, but in the last analysis, the real acid test is found in the results it produces and in the satisfaction which the students themselves find with it. Men and women trained under this method of instruction are to be found in every section of the country. Here are a few short extracts of letters which give you a small idea of the enthusiastic endorsement which students give to Will H. Chandlee and his method.*

### Completed Course at 14

When I completed your course I was but fourtten years old. I am now only sixteen and therefore have not finished High School yet. My opinion of your course is that it is very practical in technique and orginality. Your sincere and careful attention to the individual pupils make this course one of the best that can be secured.

H. Theodore Hallman.,  
Souderton, Pa.

### Pleased to Recommend

I can highly recommend the Washington School to those desiring careful and personal instruction. I think there is none better. I extend my sincere thanks to my instructor, Will H. Chandlee and feel that I cannot speak too highly of your method. Will be pleased to recommend your course at every opportunity. Wishing your school continued success.

Greely D. Jones,  
Mt. Airy, N. C.

### Instruction Clear and Easily Understood

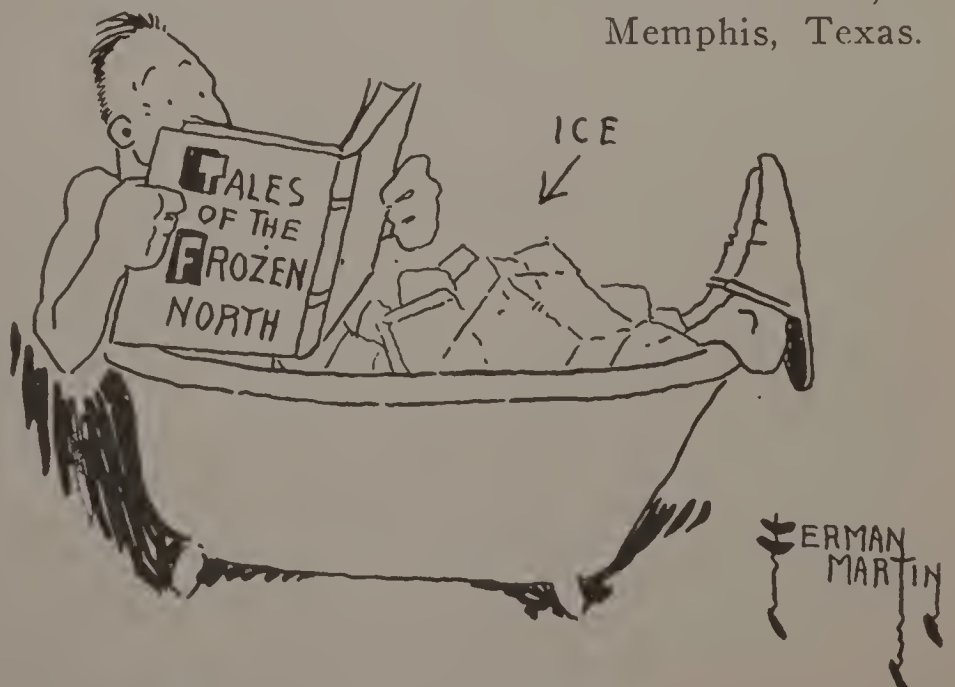
I am working for the Woman's Review Magazine. I have been making cartoons for them. I want to thank you many times Mr. Chandlee for the personal interest you took in me while I was receiving instruction from your school. Your instruction is so clear and easily understood that anyone could not help but learn cartooning. I want to thank you again for referring me to this magazine.

Ferman Martin,  
Memphis, Texas.

### Attention and Courtesy

One could not ask for more attention and courtesy in every detail than I received and I sincerely hope that your school will keep up its good work and growth. I take every opportunity to recommend your course to my friends.

William Ingraham,  
Albany, N. Y.





# RECOMMENDATIONS— STUDENTS SAY—

## Sells First Efforts

I have just sold to the McClure Newspaper Syndicate of New York the first installment of twenty drawings on a comic series. This is my first venture in the comic field and these drawings were immediately accepted by the first firm I submitted them to. This series is to appear in papers in all parts of the United States. Whatever success I have attained is due to the excellent instruction and helpful criticism which you gave me, as I had never had any art training before enrolling with you. I unhesitatingly recommend your methods.

J. Baldwin Burwell, Staunton, Va.

## Personal Criticism Great Help

Allow me to thank you for the thorough instruction I received from your school. Your personal letter of advice and criticism with the lessons have been a great help to me. The comparison between my latest and my early work proves this. Will recommend your school whenever possible.

J. F. Burger,  
Baltimore, Md.

## Worth Many Times Cost

I am working hard and the more I work the more I am convinced that your course is worth many times the money I paid for it.

F. E. Welch,  
Philadelphia.

## Student Work Reproduced

The lessons as taught by your school are doing wonders for me. I have had



some work reproduced by an editor here. "Fine, just like a professional" was his comment. I am just on my eighteenth lesson now.

Alex W. Brenzier,  
Hamilton, Ohio.

## Studying a Real Pleasure

I want to say that studying your course has been more of a pleasure than anything else. It is undoubtedly the best of its kind, bar none. Wishing the school the greatest of success.

G. R. Pepper,  
Nashville, Tenn.

## Satisfactory in Every Way

I am pleased with the progress that I have made and thank you for all that you have done for me. The course has been satisfactory in every way and I have enjoyed the lessons very much.

Oscar Hauck,  
Hamilton, Ohio.

# STILL OTHERS—

## Wins Leslie-Judge Prize



Our Student

George H. Schoonover I take this opportunity to say that your school has been the principal means of what success I have so far had. About eleven months ago I entered your school. I only wish it had been sooner. On March 26th I won first prize in a Leslie-Judge contest. I have also sold other specimens of my work. So this course has already been worth double its cost to me. I am very pleased to say that I can fully recommend your school to anyone.

George H. Schoonover,  
Lyons, N. Y.

## Impossible to Give All Praise Deserved

I would like to tell you how much your course has done for me but I find it impossible to give all the praise it so well deserves. I have enjoyed every lesson and feel the deepest gratitude to you and your instructors.

G. Crumbie,  
Nyack, N. Y.

## Appreciates Individual Attention

I think Mr. Chandlee is a wonderful instructor. His lessons are just as if he were right with you instead of being away in Washington. Your school is far more beneficial than I ever imagined.

L. R. Murphy,  
Elmira, N. Y.

## Famous Artist "Wynn" a Former Student

Although still quite young, Wynn Holcomb ("Wynn") has received the recognition of being one of the most promising comic artists of the day. Quite recently a full page in the New York World's Magazine Section was devoted to "Wynn" and his work. This now-famous artist's work appears in Shadowland and other prominent magazines quite regularly.

As an illustration of the freedom of the cartoonist's life, "Wynn" left the country some time ago to go to Paris. His work, however, continued to feature in Shadowland, being forwarded from France. "Wynn" found many amusing characters and scenes there to furnish him with interesting material for the comics which he sent back to this country.

"Wynn" formerly studied under our method.

## Praises Our Method

Gentlemen:

I have been pursuing your course of study for the past ten months, and having completed the first twenty-two lessons prescribed am pleased to say that the course has improved, beyond my fondest hopes, my knowledge of drawing. It has smoothed out for me countless tangles and has given me a wonderful "attack," and to date I have been concentrating my efforts upon the mastering of the points you have shown me.

Again I raise my hat to your methods, which I find even growing more helpful. Thanking you for the consideration and the many helpful hints you have given me, I am

Yours very truly,

John M. Goodrich.



# STILL OTHERS—

## Lessons Are Great

Received your lessons and sincerely thank you for same. I am going to send you some of my original drawings as soon as I can collect some, but I wish them to be positively my best. Your lessons are great for anyone in love with art.

Clarence E. Hawkins,  
U. S. N., Aviation Corps,  
Great Lakes, Ill.

## Enjoyed Course Immensely

I have enjoyed this course immensely and feel that I have learned more in this one year than in anything I have ever undertaken. You have done much good for me as teacher and critic. I will recommend this splendid course whenever I have an opportunity to do so.

H. O. Schmitz,  
Alma, Kansas.

## Teaches Originality

I want to say that I am delighted with my lessons, and find your criticisms very helpful. What I like so much about your course is that you teach your pupils to become original.

L. R. Gilfilian,  
Norfolk, Va.

## Injustice Not to Tell Worth

After finishing this lesson, I feel that I would be doing you an injustice if I failed to tell you that you have given me a good start. I have already sold some of my work and believe if I obey your instructions I will be successful.

Richard Linsey.

## If Failure, Own Fault

Whatever success I ever attain will be entirely due to your excellent course of lessons. If anyone takes your course and comes out a failure, it will be because he did not work hard enough. Wishing your school the best of success.

Anton Jirik,  
Chicago, Ill.

## Appreciate Helpful Criticisms

It is indeed a pleasure to follow the course you have outlined for me. I appreciate the helpful criticisms you make on the drawings and shall profit by them.

Lester Kakai,  
Muhlendenberg College,  
Allentown, Pa.

## Course is Splendid

The course is splendid and I am well pleased with the progress I have been able to make under your careful instruction.

Geowin Edfand,  
Philadelphia, Pa.

## Wouldn't Miss For \$1,000

I am well pleased with my progress and would not miss completing the course for \$1,000 if I could never get another chance to take it.

P. F. Hicks,  
Jasper, Ala.

## Improved 100%

I have improved 100% since taking your course, which I believe is as good as any, no matter what tuition they charge. If there is anything I can do for your school I gladly will.

W. H. Cochrane,  
Butte, Montana.

# OUR GUARANTEE

## THE WASHINGTON SCHOOL OF CARTOONING



*completed the Course of Study prescribed by this School and is awarded this*

**DIPLOMA**

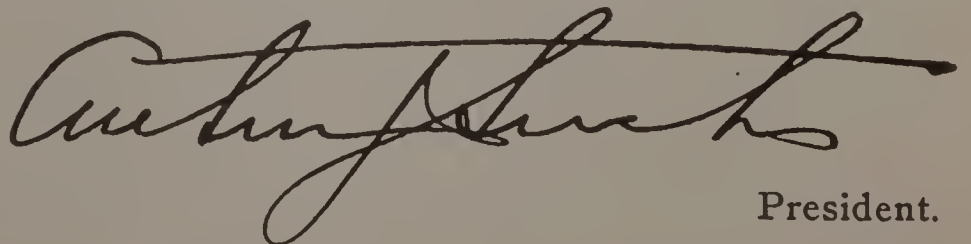
*In Witness Whereof the undersigned have hereunto set their hands*  
*this \_\_\_\_\_ day of \_\_\_\_\_ 19\_\_*

\_\_\_\_\_  
President

\_\_\_\_\_  
Art-Director

WE guarantee that our course of instruction covers every phase of instruction in each of the several branches of cartoon making, that when you have completed your course with us, if it can be shown that we misled you in any particular, that we have failed to give you individual instruction and advice, or in any way neglected our plain duty and obligation to you, we will cheerfully refund the full amount you have paid us.

WASHINGTON SCHOOL OF CARTOONING



President.



# Free Employment Service

**I**T is quite obvious that no reputable school can guarantee to find positions for every student. But the Washington School of Cartooning, by reason of its high standing in the Cartooning World and because of its close contact with the Cartooning Market, has been able to place a great many of its graduates in positions of great importance and high remuneration. This service has in every case been absolutely free.

## Unlimited Advisory Privilege

**A**S further evidence that our interest in you does not cease upon your completion of the prescribed work, you are given the unlimited privilege of free consultation with our expert Advisory Board on any subject appertaining to this training. This privilege is not only in effect while you are taking your training, but as long as you are engaged in Cartooning.

## Certificating Diploma

**A**T the successful completion of your training, you are awarded a diploma to evidence the fact that you have satisfactorily performed all the work prescribed in the course and have a thorough knowledge and understanding of the principles of all branches of cartooning.

## Real Pleasure and Profit in Cartooning

**P**OWER! Popularity! Pleasure! Profit! YOU know that there isn't another profession in the whole world that can offer you half as much as Cartooning. What is your answer? Are you going to drift along promising yourself that you will start "A little later?" Or will you putter with cartooning trying to grind out a method of your own?

The Washington School of Cartooning offers you a wonderful new easy way to get into this fascinating field. It puts at your fingertips a wonderful new method of learning cartooning. It places at your beck and call a staff of experts who have already helped hundreds into fine positions in this most attractive field. It makes it easy for you to get into cartooning NOW!

# Make Your Start NOW

THERE is no time like today! Never before has the scope of cartooning been so broad. Never have the opportunities been so numerous or so remunerative. But better still the future of cartooning seems even more rosy. And it is the man who starts Cartooning NOW who will be in a position to reap the bigger profits of tomorrow!

After reading about the famous Author of this course, after seeing how his wonderful individual-attention method functions, after scanning the enthusiastic endorsements of this method by the vast army of successful graduates, you cannot but realize that here indeed is YOUR one big chance to easily and quickly enter this fascinating fast-growing big-pay profession.

Do not delay! Every day you put off enrolling means just so much Big Money lost that you might have earned, just so much progress lost that you might have made. Delay may even mean the loss forever of your one big opportunity to get into Cartooning. Do not let it slip through your fingers. Fill out your enrollment blank NOW and let that mark your first important step in your progress towards becoming the Cartoonist you really want to be!

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Student's drawings in this booklet by:

Elwood N. Allston, John Salitors, Ike Hughes, Frank Godwin, Ferman Martin, Harold Davis, J. J. Pilipaitis, H. H. Stewart, and John Goodrich.









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